

UNDER THE CONTROL AND MANAGEMENT
OF THE
MEN'S MUSICAL CLUB
OF WINNIPEG

Manitoba Musical

Competition Festival

WINNIPEG

*Week commencing Monday, April 11th
1921*



Official Syllabus



ENTRIES CLOSE MARCH 11th, 1921

B 40
JA

PAST WINNERS of SHIELDS

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Men's Musical Club Shield—Choral Societies:

- 1919 - Won by Young Methodist Church Choir
- 1920 - Won by Young Methodist Church Choir

Women's Musical Club Shield—Church Choirs:

(Not less than 31 voices)

- 1919 Won by Grace Methodist Church Choir
- 1920 Won by St. John's Presbyterian Church Choir

Sir John C. Eaton Shield—Church Choirs:

(Not more than 30 voices)

- 1919 - Won by St. Jude's Anglican Church Choir
- 1920 - No entries

Dingwall Shield—Voluntary Church Choirs:

- 1919 Won by St. Margaret's Anglican Church Choir
- 1920 Won by Holy Trinity Anglican Church Choir

Lieutenant-Governor's Shield—Rural Church Choirs:

- 1919 - No Entries
- 1920 - Won by Cypress River Union Church Choir

Free Press Shield—All Church Choirs:

- 1919 - Won by Grace Methodist Church Choir
- 1920 - Won by Young Methodist Church Choir

Birks' Shield—Female Voice Choirs:

- 1919 - - Won by Winnipeg Ladies' Glee Club
- 1920 - - Won by Winnipeg Ladies' Glee Club

Winnipeg Male Voice Choir Shield—Male Voice Choirs:

- 1919 Not awarded owing to low marks obtained
- 1920 Won by Knox Presbyterian Church Male Choir



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OF

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OF WINNIPEG

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WINNIPEG

MANITOBA MUSICAL COMPETITION FESTIVAL

Commencing April 11th, 1921

COMPETITOR'S ENTRY FORM

This Entry Form Must reach the Secretary's Office, Music and Arts Building, Broadway,
Winnipeg, not later than March 11th, 1921

A SEPARATE FORM MUST BE FILLED IN FOR EACH ENTRY

Name and Address of Competitor.....

Note:—In other than Solo, Duet, Trio and Quartet Classes, the full name of the organization should be given, and in all cases a list of the individual members (with exception of Classes 25 to 30) must accompany this entry form

Number and Name of Class in which competing.....

Title and Composer of "Own Selection," a copy of which must accompany this form.....

.....
Note:—This applies only to Classes 1, 25, 26, 27, 28, 30, 43 and 44.

Fee Enclosed \$.....

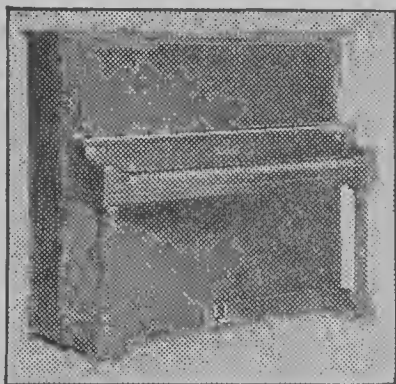
* In other than Solo Classes this entry form must be signed on behalf of the Competitors by one person only, to whom all communications will be addressed.

The undersigned, to whom communications should be addressed, has read the Rules and Regulations governing the Festival, and certifies that all the conditions governing this entry have been complied with.

Signature.....

Address.....

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GENERAL RULES



1. The Festival shall be known as the "Manitoba Musical Competition Festival."

2. The Festival shall be under the control and management of the General Executive appointed by the Council of the Men's Musical Club of Winnipeg. The General Executive shall consist of the Finance Committee, the Prizes Committee, the Syllabus and Programme Committee, the Music Selection Committee, the Halls, Tickets and Advertising Committee, and the Secretary and Treasurer of the Club, who shall be ex-officio members of all Committees.

3. All Competitions, unless otherwise stated, shall be open to Amateurs only. For the purpose of these Competitions an Amateur shall be defined as follows:—Any person whose principal means of livelihood is obtained from non-musical work, even if he or she from time to time accepts a stipend or honorarium for musical services rendered. Members of Choral Societies and Choirs may be professionals provided they comply with the terms of Rule 5.

4. Competitors must be bona-fide residents in the Province of Manitoba, or in Ontario West of Lake Superior.

5. Competitors in Choral Societies and Choirs must have been bona-fide members of their respective Society or Choir for at least two months previous to opening date of Festival.

6. Conductors may be either Professional or Amateur. One Conductor may conduct any number of Choirs in the same Class or otherwise, but Conductors must not sing with their Choirs.

7. All Competitors must, before competing, sign an entry form declaring that all rules governing that entry have been complied with. The Conductor, Secretary, or other qualified official of a Choir may sign the form on behalf of the Choir.

8. All entries must be in writing to the Secretary, and on the form supplied, and must be accompanied by the regulation fee. The Syllabus and Programme Committee shall not be bound to accept any entry received after the closing date of entry. The Committee reserves the right to refuse any entry.

9. The General Admission of Competitors to the Hall or Halls where the Competitions are being held will be governed by circumstances, and such regulations as may be found advisable will be made by the Halls, Tickets and Advertising Committee at the time of the Festival.

10. The Competitions shall be open to the public on payment of the price of admission fixed by the Halls, Tickets and Advertising Committee.

11. An Official Accompanist will be appointed, but Competitors may provide their own if desired.

12. Unless there be at least three entries in any Class no second prize will be awarded, but a single entry will take a first prize unless in the opinion of the Adjudicator the Competitors do not show sufficient merit, in which case the Syllabus and Programme Committee reserves the right to withhold such a prize. Seventy-five per cent. of the possible marks in the Shield or Banner Classes, and seventy per cent. in the other Classes shall be necessary to obtain an award.

13. The Competitions shall be under the working management of the Syllabus and Programme Committee, who shall make all rules, regulations and alterations thereto as they think fit; the decision of the Committee on any point shall be final.

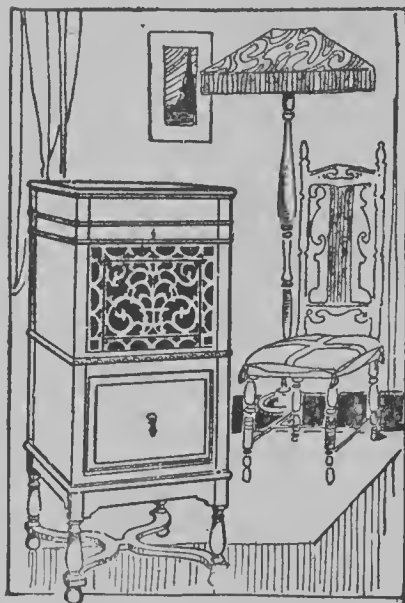
14. The Committee may withdraw any Competition if they consider the number of entries not sufficient.

15. First prize winners in Senior Classes shall not be awarded prizes in the corresponding Intermediate or Junior Classes, and first prize winners in Intermediate Classes shall not be awarded prizes in the corresponding Junior Class.



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REGULATIONS FOR COMPETITORS



The Committee referred to in the following regulations is the Syllabus and Programme Committee.

1. A Competitor's Ticket will be forwarded to each individual Competitor, a separate ticket being supplied for each class in which entry has been made. This ticket will duly set forth the order and the time of the Competition, and must be shown on demand by a Steward. The Committee reserve the right to disqualify any Competitor who is not ready to compete within five minutes after being called. Ordinary Tickets of Admission will be supplied at half price to Competitors on application to the Secretary.

2. Competitors must not commence till the signal is given by the Adjudicator; the latter is empowered to stop the performance at any point.

3. Such Competitors as the Adjudicator may think fit may be selected from each class for the Final Test; the marks gained in the preliminary tests will be added to those gained in the Final Test, and the awards will be in accordance with the gross totals.

4. The Prizes will be awarded to the respective winners at the close of the Festival; in all matters connected with the prizes the decision of the Committee shall be final.

5. A Transcript of the Adjudicator's report will be sent by mail to Competitors on payment of a fee of 50 cents for each entry.

6. Competitors are requested to move about the Hall quietly, and to refrain from conversation during the progress of any performance.

7. Complaints or protests must be made direct to the Secretary in writing during the Festival.

8. Competitors will be designated to the Adjudicator by number only.

9. As a pitch test the chord will be given on the piano at the commencement and finish of each piece of unaccompanied music.

10. All Test pieces must be performed in the prescribed key; transpositions are not allowed.

11. Any question not dealt with in the regulations shall be referred to the Committee.

12. A Preliminary Test may be held in any Class at the discretion of the Committee.

13. All First Prize Winners are liable to be called upon to perform at the closing Evening Concert, and must be prepared to appear if required by the Committee.

14. Copies of the Syllabus and Entry Forms may be obtained from the Secretary.

15. Immediately the Entry List is closed the Committee will decide the order in which the classes will be taken, and ballot for the order of competing, but they reserve the right to alter the order if necessary to suit Competitors from a distance. The order of competing will appear in the programme.

16. In the event of entries being numerous the Committee reserves the right to appoint additional Adjudicators.

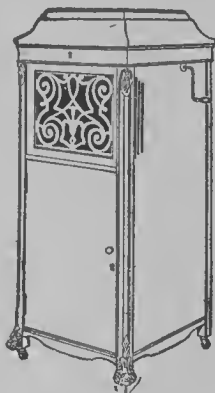
17. In those Classes in which Shields are awarded the Shields will be held by the Winners until one month before the next Festival, and not longer than twelve months in all, upon the Committee receiving satisfactory assurance as to safe custody, insurance and return to the Secretary; a Shield will become the property of any Competitor who wins same three years in succession.

18. No person shall be allowed to compete in more than one entry in each class. This does not apply to Classes 43 and 44.



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Manitoba Musical Competition

1921 Festival 1921



Classes and Test Pieces



CHORAL and VOCAL CLASSES

Class 1—Choral Societies

Fee \$5.00

Open to all Singing Societies and Church Choirs. Two or more Church Choirs may unite and form an entry for this Class, provided the terms of Rule 5 in the General Rules are complied with.

Test Pieces—(a) "He watching over Israel" (Elijah) - Mendelssohn
(b) Own Selection (unaccompanied)



CHURCH CHOIRS

Class 2—Church Choirs; with not less than 31 Voices.

Fee \$5.00

Test Pieces—(a) "The Lord be a lamp" (accompanied) - Jules Benedict
(Novello's Musical Times No. 333)
(b) "The Three Knights" (unaccompanied) - Edward German
(Novello's Part Song Book No. 1223) (Second Series)

Class 3—Church Choirs; with not more than 30 Voices; Minimum 16 Voices.

Fee \$5.00

Test Pieces—(a) "Light in Darkness (accompanied) D. Cyril Jenkins
(Novello's Octavo Anthems No. 972—middle part, semi-chorus)
(b) "Come to me, gentle sleep" (unaccompanied) - Fred H. Cowan
(Novello's Part Song Book No. 1007) (Second Series)

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Choral and Vocal Classes--Continued

Class 4—Voluntary Church Choirs; Minimum 16 Voices. Fee \$5.00

Open to Church Choirs composed entirely of Voluntary or Unpaid Members.

Test Pieces—(a) "Crossing the Bar" (accompanied) H. H. Woodward
(Novello's Musical Times No. 603)
(b) "Softly fall the shades" (un- J. L. Hatton
accompanied)
(Banks & Son, York, Series No. 69)

Class 5—Rural Church Choirs; Minimum 16 Voices. Fee \$3.00

Open to Church Choirs in Manitoba only outside of Greater Winnipeg,
St. Boniface, Brandon and Portage la Prairie.

Test Pieces—(a) "O love the Lord" (accompanied) - Sullivan
(Novello's Octavo Anthems No. 3)
(b) "Silent Night" (unaccompanied) - Joseph Barnby
(Novello's Musical Times No. 364)

Class 6—Open to all Church Choirs; Minimum 16 Voices. Fee \$5.00

Test Piece—"Hymn to the Trinity" - Tchaikowsky
(Novello's Musical Times No. 760)

Note—Choirs in Class 2 may also compete in Classes 1 and 6.

Choirs in Class 3 may also compete in Classes 1 and 6.

Choirs in Class 4 may also compete in Classes 1, 6 and 2 or 3.

Choirs in Class 5 may also compete in Classes 1, 4, 6 and 2 or 3.

Provided the regulations governing each class are complied with.

Fees for Greater Winnipeg and St. Boniface Choirs competing in more than one Class:—

Second Entry - - - - - \$4.00

Third and succeeding entries, each entry - - - \$3.00

All other Choirs, each entry - - - - - \$3.00

Class 7—Female Voice Choirs; Minimum 12 Voices. Fee: 20 Voices and under \$2.00 Over 20 Voices - \$3.00

The Female Section of Choirs in Classes 1 to 6 may also compete in this Class.

Test Piece—"My love dwelt in a Northern Land" - Ed. Elgar
(Novello's Octavo Edition for Female Voices, No. 461)

Class 8—Male Voice Choirs; Minimum 12 Voices. Fee: 20 Voices and under \$2.00 Over 20 Voices - \$3.00

The Male Section of Choirs in Classes 1 to 6 may also compete in this Class. The Winnipeg Male Voice Choir will not compete.

Test Piece—"Crusaders" (unaccompanied) - Protheroe
(Gamble Hinged Co., Chicago)

Class 9—Mixed Voice Quartets—S. A. T. B. Fee \$2.00

Test Piece—"Ash Grove" (unaccompanied) - T. F. Dunhill
(Novello's Part Song No. 1257)

Class 10—Male Voice Quartets—T. T. B. B. Fee \$2.00

Test Piece—"In Absence" (unaccompanied) - Dudley Buck
(Novello's Orpheus No. 309)

Class 11—Ladies' Vocal Trios. Fee \$1.50

Test Piece—"O Memory" (accompanied) - Henry Leslie
(Curwen's Edition No. 71048)



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Choral and Vocal Classes--Continued

DUETS

- Class 12—Soprano and Tenor** **Fee \$1.00**
 Test Piece—"Come to Arcadie" (Key A) - - - Ed. German
 First solo part—Tenor
 Second solo part—Soprano
 (Chappell)
- Class 13—Soprano and Contralto.** **Fee \$1.00**
 Test Piece—"O Lovely Peace" (Judas Maccabbeas) - Handel
 First Movement only
 (Curwen Edition No. 70029)
- Class 14—Contralto and Baritone.** **Fee \$1.00**
 Test Piece—"How Sweet the Moonlight Sleeps upon
 this Bank" (Db) - - - Liza Lehmann
 (Boosey)
- Class 15—Tenor and Baritone or Bass.** **Fee \$1.00**
 Test Piece—"Go, Baffled Coward" (Samson) - - - Handel
 (Novello or Schirmer)

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SOLOS

- Class 16—Soprano.** **Fee 50 cents**
 Test Piece—"Serenade" (G) - - - Gounod
 (Boosey & Co. Soprano Songs)
- Class 17—Mezzo Soprano** **Fee 50 cents**
 Test Piece—"Summer Night" (Db) - - - Goring-Thomas
- Class 18—Contralto.** **Fee 50 cents**
 Test Piece—"When two that love are parted" (in Db) - Secchi
 (Lungi di Caro Bene)
 (Boosey & Co.)
- Class 19—Tenor.** **Fee 50 cents**
 Test Piece—Recit.: "With Overflowing Heart"
 Aria: "Soft Southern Breeze" (Rebekah) - Barnby
 (Novello & Co.)
- Class 20—Baritone.** **Fee 50 cents**
 Test Piece—"In the Dawn" (in C) - - - Ed. Elgar
 (Boosey & Co.)
- Class 21—Bass.** **Fee 50 cents**
 Test Piece—"Myself when young" (Eb) - Liza Lehmann
 (Boston Music Co.)
- Note**—No person shall be allowed to compete in more than one class in
 Classes 16 to 21 inclusive.
- Class 22—Solo Sight Reading.** (This Class **Fee 50 cents**
 includes all Voices.)
 (To be heard privately)
 Test Piece to be chosen by the Adjudicator.

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Choral and Vocal Classes--Continued

GIRLS AND BOYS

Class 23—Solo Singing for Girls, under 15 years
of age on 1st January, 1921. **No Fee**

Test Piece—"May Dew" (Ab) - - - Sterndale-Bennett
(Bayley & Ferguson)

Class 24—Solo Singing for Boys. **No Fee**

Test Piece—"Angels ever bright and fair" (F) - - Handel
(Boosey & Co.)



PUBLIC SCHOOL CHORUS

Class 25—Pupils in Grades 5 to 8; not less than
61 Voices. **No Fee**

Test Piece—"A Butterfly Blue" - - - Colborn
(Presser & Co., No. 15665)

Class 26—Pupils in Grades 5 to 8; not more than
60 Voices. **No Fee**

Test Piece—"If I had but two little wings" - Havergal Brian
(Augener No. 8988)

Class 27—Pupils in Grades 1 to 4; not less than
61 Voices. **No Fee**

Test Piece—"Our Native Land" - - - Grieg
(Augener No. 8991)

Class 28—Pupils in Grades 1 to 4; not more than
60 Voices. **No Fee**

Test Piece—"Ye Mariners of England" - - T. F. Dunhill
(Augener No. 12507)

Class 29—Pupils in Grades 1 to 8; Boys only
(any number). **No Fee**

Test Piece—"The Jovial Beggar" - - A. J. Silver
(Curwen's)

Class 30—School Action Song. **No Fee**

Test Piece—Competitors to choose their own Action Song.
Time limit six minutes.

Note—Competitors in this Class are advised to consult the Scale of Marks
on page No. 23.



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INSTRUMENTAL CLASSES

Class 31—Pianoforte Solo—Senior. **Fee 50 cents**
 Test Piece—"Sonata Opus 31, No. 2," First Movement - Beethoven
 (G. Schirmer)

Class 32—Pianoforte Solo—Intermediate (under 16 years of age on 1st Jan., 1921) **Fee 50 cents**
 Test Piece—"Scherzo d' Amore" - L. A. Coerne
 (Boston Music Co.)

Note—Competitors in this Class may also compete in Class 31.
 See Rule 15, Page 7.

Class 33—Pianoforte Solo—Junior (under 12 years of age on 1st Jan., 1921). **Fee 50 cents**
 Test Piece—"Mazurka, Opus 10, No. 3" - Moskowski
 (G. Schirmer)

Note—Competitors in this Class may also compete in Classes 31 and 32.
 See Rule 15, Page 7.

Class 34—Piano Duet. **Fee \$1.00**
 Test Piece—"Cortege," from the "Petite Suite" - Debussy
 (Boston Music Co.)

Class 35—Pianoforte Sight Reading—Senior **Fee 50 cents**
 (To be heard privately)
 Test Pieces, which shall include an accompaniment to a song, to be chosen by the Adjudicator.

Class 36—Pianoforte Sight Reading—Intermediate (under 16 years of age on 1st January, 1921). **Fee 50 cents**
 (To be heard privately)

Test Piece to be chosen by the Adjudicator.
Note—Competitors in this Class may also compete in Class 35.
 See Rule 15, Page 7.

Class 37—Violin Solo—Senior. **Fee 50 cents**
 Test Pieces—(a) "Andantino" - Martini-Kreisler
 (Carl Fischer)
 (b) "Spanish Dance" - Franados-Kreisler
 (Carl Fischer)

Class 38—Violin Solo—Intermediate (under 16 years of age on 1st Jan., 1921). **Fee 50 cents**
 Test Piece—"Romance in F" - Vieuxtemps
 (G. Schirmer)

Note—Competitors in this Class may also compete in Class 37.
 See Rule 15, Page 7.

Class 39—Violin Solo—Junior (under 12 years of age on 1st January, 1921). **Fee 50 cents**
 Test Piece—"Madrigal" - Drdla
 (Carl Fischer)

Note—Competitors in this Class may also compete in Classes 37 and 38.
 See Rule 15, Page 7.

Class 40—Violoncello Solo. **Fee 50 cents**
 Test Pieces—(a) "Reverie, Op. 20" - Emile Dunkler
 (Augener)
 (b) "Tarantelle" - Squire

Class 41—Piano Trio—Piano, Violin and Violoncello **Fee \$1.50**
 Test Piece—"Dumka Trio, Op. 90" - A. Dvorak
 (Breitkopf and Hartel, New York)

Class 42—String Quartet—First and Second Violin, Viola and Violoncello. **Fee \$2.00**
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ORIGINAL COMPOSITIONS

Class 43—Amateur.

Fee \$1.00

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Fee \$1.00

Note—The Committee reserves the right to sub-divide Classes 43 and 44, according to character of entries.



LIST OF PRIZES

SHIELDS

Class	Donated by
1. Choral Societies	Men's Musical Club
2. Church Choirs, not less than 31 Voices.....	Women's Musical Club
3. Church Choirs, not more than 30 Voices.....	Sir John C. Eaton
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OTHER PRIZES

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| <ul style="list-style-type: none"> 9. Mixed Voice Quartets—S. A. T. B. 10. Male Voice Quartets—T. T. B. B. 11. Ladies' Vocal Trios 12. Duets—Soprano and Tenor 13. Duets—Soprano and Contralto 14. Duets—Contralto and Baritone 15. Duets—Tenor and Baritone or Bass..... 16. Solos—Soprano 17. Solos—Mezzo Soprano 18. Solos—Contralto 19. Solos—Tenor 20. Solos—Baritone 21. Solos—Bass 22. Solo Sight Reading 23. Girls—Vocal Solos 24. Boys—Vocal Solos 25 to 29. Public School Chorus 30. School Action Song 31. Pianoforte Solo—Senior 32. Pianoforte Solo—Intermediate 33. Pianoforte Solo—Junior 34. Piano Duet 35. Pianoforte Sight Reading—Senior 36. Pianoforte Sight Reading—Junior 37. Violin Solo—Senior 38. Violin Solo—Intermediate 39. Violin Solo—Junior 40. Violoncello Solo 41. Piano Trio 42. String Quartet 43. Original Composition—Amateur 44. Original Composition—Professional | } | <p>SEE
OFFICIAL
PROGRAMME</p> |
|--|---|--|

Concert Announcements

For Prices See Later Public Advertisements

TUESDAY, JANUARY 18th, 1921

The Distinguished British Composer and Pianist

CYRIL SCOTT

In YOUNG METHODIST CHURCH

Mail Order Opens Thursday, January 6th, at Music & Arts Bldg.

Box Office Opens Thursday, January 13th, at Mason & Risch.

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RUDOLPH GANZ

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Mail Order Opens Friday, February 25th, at Music & Arts Bldg.

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SCALE OF MARKS

The points on which the Adjudicators will base their awards are as follows:

CHORAL CLASSES (Including Choirs, Quartets, Trios, Duets and Schools):					
A	B	C	D	E	F
Accuracy	Tone	Balance	Pronunciation	Expression	Attack
Pace	Pitch	Blend	Enunciation	Phrasing	Rhythm
20	Intonation	10	10	10	10
					General Effect
					20
					100
SOLOISTS (VOCAL):					
A	B	C	D	E	F
Accuracy	Quality and	Pronunciation	Expression	Attack	General
Pace	production	Enunciation	Phrasing	Rhythm	Effect
20	Intonation	10	20	10	20
			Interpretation		
			20		
					100
SCHOOL ACTION SONGS:					
A	B	C	D	E	F
Singing	Pronunciation	Action and	Dresses,	Carrying	General
20	Enunciation	Design	etc.	Out	Effect
	10	20	10	20	20
					100
PIANOFORTE SOLO CLASSES:					
A	B	C	D	E	
Accuracy	Technique	Phrasing	Expression	General	Total
Pace	Touch	Style	Interpretation	Effect	
20	20	20	20	20	100
					100
VIOLIN AND VIOLONCELLO CLASSES					
A	B	C	D	E	
Accuracy	Tone	Bowing	Expression	General	Total
Pace	Intonation	Phrasing	Interpretation	Effect	
20	20	Style	20	20	100
		20			
					100
STRING QUARTETS					
A	B	C	D	E	
Accuracy	Blend	Attack	Expression	General	Total
Pace	Tone	Ensemble	Interpretation	Effect	
20	Intonation	Balance	20	20	100
	20	20			
					100
PIANO DUETS AND PIANO TRIO CLASSES:					
A	B	C	D		
Accuracy	Attack	Expression	General		Total
Pace	Ensemble	Interpretation	Effect		
20	20	20	20		100
					80

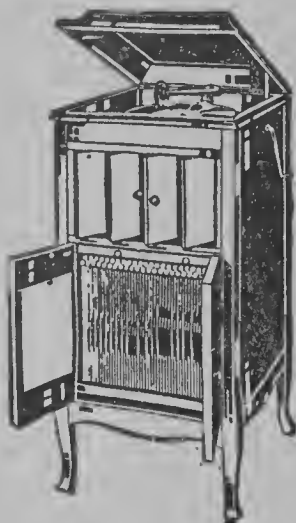
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